

## 【論文】

**Some More Lafcadio Hearn Materials at the University of Virginia**

WILLIAMSON, Rodger Steele

Here in Japan, Lafcadio Hearn (1850-1904), or Koizumi Yakumo, is synonymous with ghost stories or nostalgic and exotic tales of folklore from the Japanese cultural heritage. The fact the Japanese media often spotlights his works in regular publications is clear proof of this. However, if we mention him in the two major American cities of Cincinnati or New Orleans that he called home for a total of almost twenty years, he is still relatively unknown to most of the general public. As most Hearn scholars are aware, for the mere fact he had become a naturalized Japanese to ensure the safety and stability of his family he lost his standing with the American public after the Second World War. Thanks to the dedication of Hearn's great grandson Professor Bon Koizumi and his wife Shoko Koizumi the revamping of the Hearn museum has made Matsue a powerhouse and magnet for those interested in Hearn. These efforts have spawned a Hearn center in Greece and the Lafcadio Hearn Gardens in Ireland. Still, ironically, some Japanese are not aware of his origins and the fact his writings are all in English! Another interesting irony is that Toyama University and the University of Virginia are depositories of some of his most precious manuscripts and materials thanks to benefactors, yet he never visited either in his lifetime.

Perhaps the most important archive of Hearn's private notebooks, letters and manuscripts can be found in the Clifton Waller Barrett Collection of the Albert and Shirley Small

Special Collections Library of the University of Virginia. Clifton Waller Barrett (1901-1991), 1920 alumnus of the University of Virginia, writes in 1983 that, “In 1939 I made a decision that brought about a radical change in my life. I decided to amass a comprehensive collection of American Literature” (Davenport). He believed,

One writer who stood out in this group was Lafcadio Hearn. His amazing originality, combined with the unusual beauty and quality of his writing had won praise from discriminating critics; however, in the years of World War II and the decade following he was neglected. (Davenport)

It is also an irony that Barrett perceived Hearn as an American writer as he clearly states that his objective was a collection of the most influential American writers from 1776.

Barrett’s notion is important, as it is a clue as to how Hearn was accepted by the public in general that continued to read his works by major American publishers such as Harper during his lifetime and before the World War II. Hearn was a valued travel writer and even received substantial advanced payments for his work. Some materials in the archive do give an indication of this awareness among his American readership. For instance on August 18, 1933 *The Detroit Times* showcases Lafcadio Hearn in its Robert L. Ripley’s *Believe it or not* segment. The fact that Hearn is the centerpiece of this illustrated article clearly proves his predominance as an American writer in the stream of consciousness of the average reader. Ripley was a famous explorer, and reporter who traveled the world in search of the mysterious and unbelievable which makes him kin to Hearn in some respects. The whole point of this piece is to shock the public with unbelievable facts about the subject. He describes Hearn as a “distinguished author” that “was born in the Ionian Islands of a Greek Mother and an Irish Father. He was raised in Wales,

worked in the United States and West Indies – Married a Japanese – Became a naturalized Japanese and a Buddhist and changed his name to Yakumo Koizumi” (Barrett). Thus, he assumes the ignorance of the general public giving a final punch at the ending to convey the “unbelievable” fact that he changed his citizenship, religion and his name. The public knows Hearn’s books on Japan but the fact that Ripley himself manages to make his own errors in Hearn’s biographical information again emphasizes the assumptions and misconceptions of the American public.

Barrett’s unlimited enthusiasm and wealth from his business success resulted in a great depository with Hearn related materials and original manuscripts that has preserved his legacy for generations to come. This archive of great American writers has attracted visitors from all walks of life and all over the globe. For instance, Hollywood starlet Elizabeth Taylor visited the collection with her then husband Senator John Warner in 1977 for the donation of his papers to the Barrett Collection as can be seen on the online portion of the archive. On his first visit to the archive Lafcadio Hearn’s great-grandson Prof. Koizumi Bon of the University of Shimane was amazed at the impressive collection of Hearn family photos and memorabilia of which even includes two figurines that Hearn picked up on his visit to Izumo Taisha. According to Prof. Koizumi, these two wooden carvings are representations of “Ebisu and Daikoku” and “It is said that they bring good luck. Ebisu (Kotoshironushi) is shrined at Miho-Jinja, and Daikoku (Ookuninushi) is shrined at Izumo Taisha” (Koizumi). He said that Hearn would collect figurines and good-luck charms on pilgrimages and that he had donated some of them to overseas institutions. Prof. Koizumi was also surprised at the fact that there are two tablets with the Buddhist names of Lafcadio Hearn and his wife in the collection as well. Upon searching through

the materials and documents the origin of these Buddhist tablets become clear. One might think they had been acquired from a source in Japan but they were in fact the results of the labor of great Hearn admirers in the United States.

According to a news article clipping from December 2, 1932 of *The Montebello News* of Montebello, California, a ceremony had been held at the Montebello Library. A Buddhist monk named Nyogen Senzaki conducted a ceremony in honor and memory of Lafcadio Hearn. According to the article,

A large picture of Hearn was placed above the mantle and underneath upon an improvised shrine were placed two small lacquer tablets. One tablet was inscribed with the Buddhist name of Hearn and the other that of his beloved wife. It was before this shrine that Senzaki conducted the twenty-eighth annual ceremonies. A poem composed by the Buddhist monk and dedicated to the author was placed right at the shrine. (Barrett)

The article also states that, “the Montebello library was chosen this year because of the fact that Mr. and Mrs. Perkins live in this city. Mr. Perkins and his wife have long been literary admirers of Lafcadio Hearn”(Barrett). This ceremony was timed to commemorate the twenty-eighth anniversary of his death and the recent passing of “Mrs. Hearn” on February 18, 1932. Again this is clear evidence that Hearn’s works were greatly admired in America at this time by the general public with this ceremony being held in California and covered by the news media. Yet another article from Nov. 26, 1932 was published in the *Illustrated Daily News* of Los Angeles, California with photos of the event and the Buddhist tablets.

P.D. Perkins, also known for publishing a comprehensive bibliography of Hearn in

1934, becomes an important contributor to the Barrett collection. In a signed letter from 1955, P.D. Perkins states that his collection of the *Unpublished Articles Written by Lafcadio Hearn for the "Japan Chronicle", Kobe Japan, Oct. 26, 1894 – Oct. 26, 1895*, are “the only record of Hearn’s articles” (Barrett). According to Perkins, he “spent two weeks in September 1941, three months before the start of World War II going over the files of the newspaper for 1894-95” (Barrett). He writes that, “the file of the Chronicle from which I obtained these articles was destroyed during the bombing of Kobe during the war. To the best of my knowledge there is now no file of the Chronicle in existence” (Barrett). An article accompanying these manuscripts from The Japan Chronicle of August 7, 1941 details the “Lafcadio Hearn Symposium” held by the Kansai Branch of The Japan Times of which Perkins describes in a partially typed and handwritten manuscript about his journey to Japan at this time. Obviously this article verifies his journey to Japan at such a dangerous time as well as highlights his willingness to risk his life to preserve Hearn’s writings. Again one feels the irony that few scholars visit the collection today.

Professor Koizumi Bon happens to be named after another great admirer of Lafcadio Hearn. Brigadier General Bonner Fellers, who served in the Pacific Theater under the command of General Douglas MacArthur from 1942 to 1946, had visited Japan before the war on several occasions to write his graduate thesis on Japan. Fellers completed it in 1934 on the “Psychology of the Japanese Soldier” just when Perkins publishes his biography on Hearn. We can assume that this significantly impacted his research and possibly served as his anchor for advising General MacArthur in Japan. He was a great admirer of Hearn’s writings on Japan and he would visit the Hearn family on several occasions before and after the war. His daughter, Nancy Jane Fellers, would later edit a publication for Hearn’s eldest son about his father.

This publication is significant as it helps give the origins of many of the notebooks and letters acquired by Barrett. In his 1957 publication of *Re-Echo* Kazuo Koizumi writes that “During World War II I was afraid that Father’s treasured manuscripts would be burned in an incendiary bomb attack. I divided his mementos into three packages, two of which I left with friends. I kept one packet. One package my friend stored in a warehouse which was burned; the other package was stolen” (Koizumi 157). The original manuscripts of *Re-Echo* are also preserved at UVA along with all clippings from the notebooks for the publication. It is easy to see that the clippings of artwork and notes used in the publication of *Re-Echo* come from the other notebooks acquired by Barrett. All these materials now find a home in this collection. One can also see original artwork by Hearn’s eldest son that to my knowledge has remained unpublished in any form.

Perhaps one forgotten piece of the collection is the artistic renderings of Lafcadio Hearn’s ghost stories by his eldest son. They are beautifully painted on traditional Japanese canvas and signed “O’Giglamp (Kazuo Hearn Koizumi).” There are two full separately handwritten and painted sets of these images with a synopsis for each story on the back of each piece. For instance, one of the most notable stories, “Mimi-Nashi Hoichi” (Hoichi-with-no-ears) has the following excerpt,

Hoichi, sitting alone in the rain before the memorial tomb of Antoku Tenno, making his biwa resound, and loudly chanting the chant of the battle of Dan-no-ura. And behind him, and about him, and everywhere above the tombs, the fires of the dead were burning, like candles. Never before had so great a host of Oni-bi appeared in the sight of mortal man. . . .(Barrett)

His most likely earliest version of this story can be found in one of the notebooks kept at the University of Virginia. Lafcadio Hearn's wife Setsu relates here collaborative experiences with her husband's creative process in her memoirs. He particularly felt the imagery of the opening of the gate should be foreboding and ominous. His wife details his decision to use the Japanese phrase "Kaimon" in his English version of this ghostly tale. She writes that, "He thought that the expression "Mon o hirake!" in the original sounded too weak for the samurai's call at the gate, and replaced it by "Kaimon!" after pondering alternative expressions" (Hasegawa 24-25). This notebook is possibly the one used in this encounter, as there is an impressive illustration of the gate to be found alongside yet another surprising fact.

The story of Hoichi is a folktale with several iterations in Japanese folklore. One version collected by famous folklorist Kunio Yanigata in his *Hitotsume Kozo Sono Ta* from the region of Tokushima located near Dannoura is entitled "Mimikiri Danichi." Obviously folklorists have speculated that this was probably a variant of Hearn's tale and in this notebook the title "Mimi-Kiri Hoichi" is clearly penciled in bold capital letters in Hearn's handwriting. In comparison with the contents of Hearn's final published version it becomes clear that he had initially intended to use the name Mimi-Kiri Hoichi at the end of his version. After presenting this at the symposium Prof. Bon Koizumi was kind to share the fact that the final manuscript can be found at the Morgan Library in New York and a note can be found saying that the original title was indeed "Mimi-Kiri Hoichi." This note was removed at the time of publication. An examination of these notebooks adds an interesting dimension to current scholarship and could still bring new discoveries and revelations.

A brief autobiographical essay for an alumni journal dated March 28, 1893 for the

Shimane Prefecture Common Middle School and Normal School of Matsue can also be found in the archives at the University of Virginia. Hearn had written it to be translated by his student Masanobu Otani from Matsue who would later become his student assistant at Tokyo Imperial University.

I was born in the town of Lencadia (sic) in Santa Maura, which is one of the Ionian Islands, in 1850. My mother was a Greek woman of the neighboring island of Cerigo. My father was an army doctor attached to the 76<sup>th</sup> English Regiment of the Line . . . . My parents took me to England when I was only five or six years old. I spoke Romaic which is modern Greek and Italian; but no English . . . . Myself and brother were brought up by rich relatives and educated at home. My father and his wife died in India of fever . . . . I was 18 years of age when my friends lost all their property; and I was obliged to earn my own living. I went to America in '69 and learned the printing business. After some three years more, I gave up printing to become a newspaper reporter. . . Then I went South to become a literary editor of the chief paper of New Orleans, and I remained there for 10 years. In the meantime, I had begun to publish some books, novels, translations and literary sketches (sic) for newspapers, and I went to the French West Indies and to South America to write a book about the tropics, returned to America 2 years later, and after publishing my books, resolved to go to Japan. And then I became a teacher. (Barrett)

This self-portrait, while lacking the depth of his biographers, is significant as it clearly shows how he perceived his own origins and how he saw his life as journey shaped by a movement away from them. He would spend a large portion of his life in states of physical and



psychological separation but he would eventually come to a point in his life when he would have nostalgia for the home of his youth.

On September 24, 1901, just three years and two days before his passing from this life, Lafcadio Hearn would write another letter to a young W.B. Yeats after an earlier protest to the new publication of his favorite ballad. He had been unhappy with Yeats' revisions of the poem "Folk of the Air" and Yeats' promise to partially restore it to its "original strange of beauty" had seemed to reinvigorate him in the twilight of his life. While he tells him that he, himself, had been one denied the "gift of song," he still continues to implore him to make further changes. "And as I have long been a teacher – that is to say, an earnest student, - of English literature, you will not, perhaps, object to some further protests and disputations"(Hearn Letter to W. B. Yeats). This poem had awakened something in him; he was Irish. At the close of this letter he tells Yeats that "But forty-five years ago, I was a horrid little boy "with a crack in my heart" who lived in Upper Leeson Street, Dublin and I had a Connaught nurse who told me fairy-tales and ghost stories. So I ought to love Irish things, and do"(Hearn Letter to W.B. Yeats).

The beginnings of an unpublished story about Catherine can be found in another notebook housed in Barrett's collection. In regards to his nurse he writes, "The name of my nurse is Catherine Costello, - a tall girl from Connaught." He describes her as having a strong rebellious constitution to the point that he was afraid of her but had great respect for her "goodness" and ability to stand up for herself. He writes that "Catherine does just as she pleases; and sometimes flatly refuses to obey even the Powers, who have learned that she has a will . . . . Catherine is insolent at times; Catherine calls people ridiculous names in Irish. . . ." (Barrett). One cannot help but see the parallels of a great esteem for a strong individual with insolent yet

righteous eccentricities. This attempt to record his childhood influences is partly an attempt to find those qualities of his own character that reconnect him with his Irish origins.

Manuscripts of his letters to editors such as Horace Scudder give greater insights into his life and Hearn, himself, as an individual. For instance we can see his feeling of self-confidence when he tells Scudder that “The difference between myself and other writers on Japan is simply that I have become practically a Japanese – in all but knowledge of language; while other writers remain foreigners, looking from outside at riddles which cannot be read except from the inside . . . You can see how conceited I am; but my conceit is based on facts”(Barrett). One of his most humorous letters to *Harper & Brothers* in 1890 details his anger and proficiency in profanity when he loses his temper with editors upon arrival in Japan. Upon reading one might be impressed with the eloquence of his words and embarrassed by the shocking diatribe of vulgar vocabulary.

Liars, -- and losers of mss. - employers of lying clerks and hypocrite thieving editors,  
and artists whose artistic ability consists in farting sixty-seven times to the minute, --  
scaliwags, scoundrels, swindlers, sons of bitches; - Pispots-with-the  
handles-broken-off-and-the-bottom-knocked-out, - ignoramuses with souls of slime  
composed of seventeen different kinds of shit, -- (Barrett)

These letters give one the feeling of being able to see his life, eccentricities and self-exploration from a first-person perspective. As Hearn suggests to Yeats that “Very complex beings we all are – made up of countless billion selves”(Hearn Letter to W.B. Yeats), he had been driven by his own search for “self” or identity while observing and cataloging culture to not only grasp the heart and soul of others but his own. His initial quest to paint a unique portrait of Japan would

become a personal quest; an amalgam of his own cultural baggage; a mishmash of an Irish patrician upbringing with a westernized layer always at odds with himself.

It is the hope of the author that we might be able to find more connections between the materials at the University of Virginia archive and those at Toyama. According to guide for the Lafcadio Hearn Collection at the University of Virginia Library, “There are nearly three hundred letters, some of them to Ernest Fenollosa and to Japanese friends, twenty-five groups of manuscripts, including those of *Kwaidan* and the description of feudal customs, *Glimpses of Unfamiliar Japan*, over thirty notebooks, and innumerable periodical appearances and translations”(University of Virginia Special Collections). It represents all “Hearn variant bindings, later editions, periodical printings, translations, [and] inscribed association copies” according to essayist Guy Davenport, writing for the exhibition on Hearn in 1983 (Davenport). Upon browsing through this treasure-trove of Hearn papers housed at the Barrett Library, one comes to realize the importance of family bonds, and the dedication of those willing to risk so much in pursuit of the preservation of these materials. In this global age it is the opinion of this author that his works can be a vehicle to encourage young Japanese to rediscover their own cultural identity along with sharing his fantastic stories and experiences with students and visitors from abroad. Recently, the “Open Mind of Lafcadio Hearn” global forums in locations such as New Orleans, Greece, and Ireland have helped create a greater awareness of his contributions as a writer and this momentum has led to greater activity in academia by scholars across the globe. It is the hope of this author to collaborate with other scholars to find more interesting revelations in the future.

## References

- Barrett, Clifton Waller. *Papers of Lafcadio Hearn [manuscript] 1849-1952*. Charlottesville: Special Collections, University of Virginia.
- Davenport, Guy. *The Art of Lafcadio Hearn: An Exhibition of Books, Manuscripts, and Art from the Clifton Waller Barrett Library*. Charlottesville: Alderman Library, University of Virginia, 1983.
- Hasegawa, Yoji. *Lafcadio Hearn's Wife: Her Memoirs and Her Early Life*. Tokyo: Micro Printing Company, 1988.
- Hearn, Lafcadio. *Kwaidan: Stories and Studies of Strange Things*. Tokyo, Japan: Charles E. Tuttle Company Inc., 1971.
- Hearn, Lafcadio Letter to W. B. Yeats. 22 Sept. 1901. MS., Private Collection.
- Koizumi, Kazuo Hearn. *Re-Echo*. Caldwell, Idaho: The Caxton Printers, Ltd., 1957.
- Koizumi, Bon. "Bunka Shigen To Shita Saka To Bungaku: Lafcadio Hearn No Kanosei." Toyama University, Toyama City. 24 Dec. 2016. Lecture.
- Kunio, Yaigata. *Hitotsume Kozo Sono Ta*. Tokyo: Oyama Shoten, 1941.
- Perkins, P. D., and Iona Perkins. *Lafcadio Hearn: A Bibliography of His Writings*. Boston and New York: Houghton Mifflin Company, 1934.
- Sangu, Makoto. *Lafcadio Hearn: Editorials From The Kobe Chronicle*. Tokyo: The Hokuseido Press, 1960.
- Williamson, Rodger Steele. *Glimpses of Lafcadio Hearn in Virginia*. The Blog of the Albert and Shirley Small Special Collections Library, 10 Dec. 2015. Web. 22 Nov. 2016.